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there is the village square with its neat houses and its inn where the woman and the man (Is it Mary again and Joseph?) are refused admittance. Many groups are in the square; it is the day of a fair perhaps. The road from the town leads out back of the church to the farm country with its laborers and shepherds, and on to the distant mountains. The castle in the river has its people too—the lord welcomes the lady as she passes over the drawbridge and the household women are gossiping at the windows or at work. Hunters, fishermen, travelers, shepherds with their flocks, crows picking dry the bones of dead animals, cows grazing, all these are found in likely and unlikely places. Each look discovers something unexpected and charming. There is no end to this delightful picture.

B. B.

THE MORGAN TAPESTRIES

THOSE visitors to the Museum who for nearly three years have enjoyed the privilege of studying the tapestries belonging to Mr. J. Pierpont Morgan, will be glad to learn that the recently announced sale of this portion of the Morgan Collection does not mean the immediate withdrawal of all the tapestries from exhibition here. A number of the more important pieces have passed into the hands of private collectors, who have generously allowed their purchases to remain at the Museum through the summer and perhaps longer. The tapestries so remaining include the Mazarin, now the property of Joseph E. Widener, of Philadelphia; the Crucifixion, from a design of Bernard van Orley, also lent by Mr. Widener; the five brilliant Gobelins illustrating the history of Don Quixote, formerly belonging to Louis XVI, later to the King of Spain, and now to Mrs. Fitz Eugene Dixon, also of Philadelphia; and lastly, three English tapestries from Knole Manor, woven at Mortlake from cartoons illustrating the Hunts of Maximilian, now lent to the Museum by Mrs. Amory Carhart, of this city.

The Mazarin tapestry remains in the position it has so long occupied in Gallery

6 on the first floor of the Wing of Decorative Arts, but the closing of the rooms in Wing H which have contained the Morgan Collection as a whole has meant the removal of the other tapestries still retained here to various parts of the Museum. The Van Orley is now shown in the same room as the Mazarin, replacing a less important Hoentschel tapestry; while the five Don Quixote hangings are exhibited in the large tapestry gallery, D 6, replacing the Diana set belonging to Mrs. Charles T. Barney, lent here a year ago, but recently withdrawn. The three Mortlakes are in the Fifth Avenue Hall, the other walls being filled with Mr. Joseph S. Stevens's Cupid and Psyche series, which hung in the tapestry gallery throughout the winter.

It may be of interest to add here that the Museum has secured by purchase, for permanent exhibition, the earliest tapestry from the Morgan Collection, which is also the earliest known example of French tapestry-weaving, the remarkable small Crucifixion dating from the thirteenth century, lately exhibited in the room of Gothic enamels. A more detailed account of this piece with photographs will follow in a later BULLETIN. Through this purchase and the kindness of the private collectors named above, some of the most valued elements of the Morgan Collection, under other names, will fortunately continue to be available to the public, at least for a considerable time.

D. F.

PAINTINGS OF SHAKESPEARE'S DAY

ON THE occasion of the tercentenary of Shakespeare's death it seems fitting to call attention to the pictures that the Museum owns which have any particular relation to the England of his epoch. There are only two of these, one being the supposed likeness of Cranmer, Archbishop of Canterbury, who was active in the matter of the divorce of Henry VIII and Queen Catharine of Aragon and who confirmed the king's marriage with Anne Boleyn. But the identity of the sitter cannot be definitely stated, nor can that of the painter. He was

a disciple of Holbein and, in the opinion of certain authorities qualified to speak upon the subject, possibly an Englishman. In any event the work dates from the time preceding the poet's birth, probably in the reign of Edward VI.

The other painting is a portrait of Queen Elizabeth attributed to Lucas de Heere, the Flemish artist, who visited England first in 1554, when he painted the portrait of Queen Mary, and again in 1567, staying this time ten years.

In the *Anecdotes of Painting in England*, collected by George Vertue and edited by Horace Walpole, occurs this general comment on the many portraits of Queen Elizabeth painted during her long and remarkable reign:

There is no evidence that Elizabeth had much taste for painting; but she loved pictures of herself. In them she could appear really handsome; and yet to do the profession justice, they seem to have flattered her the least of all her dependents: There is not a single portrait of her that one can call beautiful. The profusion of ornaments with which they are loaded, are marks of her continual fondness for dress, while they entirely exclude all grace, and leave no more room for a painter's genius than if he had been employed to copy an Indian idol, totally composed of hands and necklaces. A pale Roman nose, a head of hair loaded with crowns and powdered with diamonds, a vast ruff, a vaster fardingale and a bushell of pearls are the features

by which everybody knows at once the pictures of queen Elizabeth.

Our portrait of Queen Elizabeth, now hung in Gallery 34, is true to Walpole's characterization in the richness of the dress and jewels and the comparatively uninteresting face.

De Heere's famous work is the portrait of Queen Elizabeth, now in the Hampton Court Gallery. The following description of this painting is given by the same eighteenth-century writer:

Queen Elizabeth richly drest, with her crown, scepter, and globe, is coming out of a palace with two female attendants. Juno, Pallas, and Minerva seem flying before her; Juno drops her scepter, and Venus her roses; Cupid flings away his bow and arrows, and clings to his mother. On the old frame remain these lines, probably written by the painter himself, who, we have seen, dabled in poetry too;

Juno potens sceptris, et mentis acumine Pallas,
Et roseo Veneris fulget in ore decor;
Adfuit Elizabeth; Juno perculsa refugit;
Obstupuit Pallas, erubuitque Venus.

Translated freely, this complimentary stanza reads, "Juno shines potent with her (queenly) sceptre, Pallas by the keenness of her wit, and the loveliness of Venus chiefly in her rosy mouth. Came 'Good Queen Bess!' Juno hid her head in shame; Pallas knew herself a fool: Venus (discomfited) blushed from top-to-toe!" B. B.